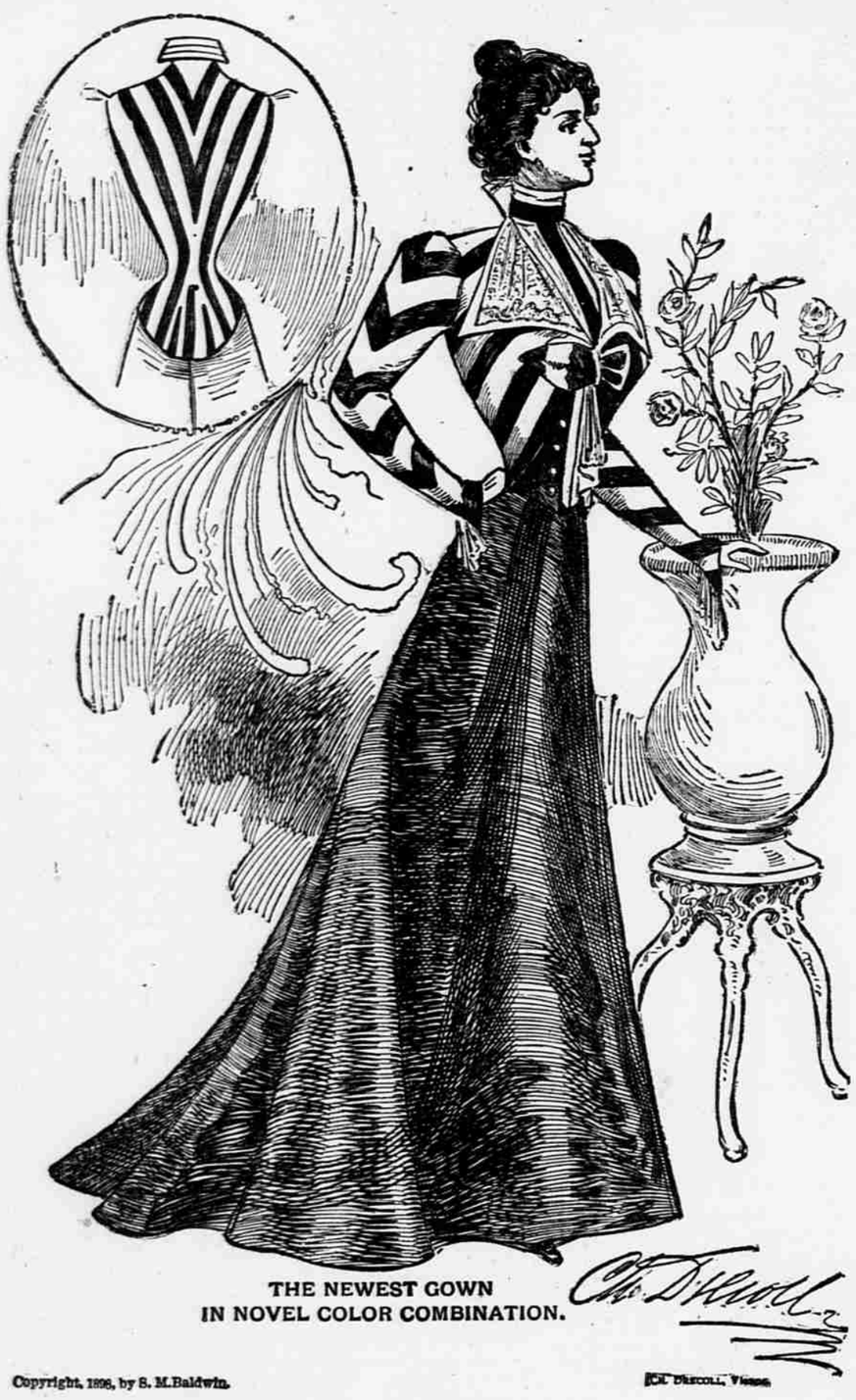


THE NEWEST GOWN IN NOVEL COLOR COMBINATION.

[Ch. Dircoll, Vienna.

VIENNA, Oct. 1.—While the world of fashion has been indulging in a refreshing dolce far niente, living without thought for the morrow and still less care for the surprises which the fickle goddess will have in store for them, tailors and dressmakers have been busy devising and planning, and ingenious minds and deft fingers have turned out a wealth of pretty clothes for madame's adornment.

It is the tailor gown in its manifold role of visiting, house and street gown, which first claims our attention, and upon which the faiseur has lavished his best ideas and newest fancies. Its varieties are innumerable, and always graceful and feminine. Some models still show the blouse form over a tight and boned lining, rich in trimmings and caught at the waistline into a round belt, or more frequently into a pointed girdle of velvet, silk or other trimming congruous with the gown. The preference, however, is given to tight fitting bodices or jackets, some of which reach just below the waistline, while others end in long basques or coat tails, and others again show the short jacket opening over a vest in front and gradually lengthening into a basque at the back.

One graceful model of black cloth shows still another variation in the shape of a jacket bodice of black cloth underlaid with stripes of red cloth trimmed with black silk soutache, which follow the lines of the black jacket closely, being about three inches deeper, and simulating another jacket worn underneath. The form is tight at the back, reaching only to the waistline, while the front is loose below the chest and falls in two sharp points below the waistline.

The form of the sleeve requires careful study. It follows the contour of the arm closely without being tight, and the slight fullness at the top should be just large enough to give the flattering appearance of a well rounded shoulder. Epaulettes or other shoulder garnitures are generally omitted, and where they are used the effect is short and stiff rather than limp and hanging.

The modern skirt has invariably the effect of tightness above the knees and width below, whether its form be an adjusted serpentine flounce or a real or simulated overskirt.

While the apron shape of the upper part of the skirt will still be worn, the novelty of the season is the tunic shape, designated by trimmings or where the slenderness of the figure will permit, cut with one or several separate tunics graduating in length.

The lines of the newest skirt, whatever its variation may be, must extend from the top of the front down in long and sweeping curves toward the back.

Our model combines the newest fashionable fancies and will appeal to those who admire the most refined simplicity and elegance.

The skirt is strictly tailor made in its finish and consists of fine "satin cloth" of a rich plum shade. The front is cut in one piece with the very narrow hem which encircles the back. The back shows two tunics, one considerably longer than the other. The upper one is attached to the lower one and the lower one to the front and hem by a series of stitchings done with plum colored silk, and forming appropriate borders.

A balayeuse of pale blue satin finishes the inside of the hem.

The bodice shows a most novel form and is made of a pale blue satin striped with plum colored long napped velvet. A careful selection of the blue has been made so that the color harmony is as pleasing as it is novel. The bodice is quite close fitting and takes the form of a bolero in front, showing beneath a little pointed vest of plum colored velvet, adorned with strass buttons and opening over a short front of pleated white Brussels net over white satin.

The large revers of pale blue satin are covered with an exquisite triangular piece of guipure lace, made of gold thread; this in turn is veiled with a dainty flounce of very fine Brussels lace.

The bolero meets at the bust under a large flat bow of striped blue satin and plum colored velvet gathered at the center by a crescent of strass. A jabot of Brussels lace falls loosely below the bow and partly veils the vest. The standing collar of pleated tulle is inclosed by a band of black velvet, which continues down the front of the tulle vest.

The striped material is so arranged that the stripes meet in points at the center of the back, where the bolero is elongated into a tight round basque. A high turnover collar of blue satin veiled with gold guipure finishes the neck at the back.

The sleeves are quite tight, and are also cut to form sharp angles of the stripes. The flaring cuff at the wrist is slashed and shows jabots of Brussels lace between the points.

[Ch. Dircoll, Vienna.

Next week we will submit to our readers a dainty dinner gown contributed by Monsieur Felix, of Paris.

OLD CANDLESTICKS.

No Limit to Extent and Variety of the Latest Fad in Collections.

Every woman with any pretensions to an entree into the Colonial Dames or any ambition to the aristocracy of this democracy must collect all the old iron lamps, candlesticks and snuffers she can beg, borrow or buy. The more antique, rusty and begrimed they are the greater will be her legitimate claim to her "heraldic quarterings."

The New York Herald asserts it would hardly do for a woman with any pretensions to Puritan blue blood and with a good selection of lamps and candlesticks not to know their history, their period and their origin.

Josselyn, in his "Two Voyages," said in 1674: "The knots of the fir tree and the fat pine are used by the English instead of candles and will burn a long time, but it makes the people pale."

The earliest method of obtaining illumination from pine knots is explained and described by Wood:

"Out of these pines is gotten the candlewood that is so much spoken of, which may serve as a shift among poor folks, but I cannot commend it for singular good, because it is somewhat sluttish, dropping a pitchy kind of substance where it stands."

Higginson wrote in 1630: "Though New England has no tallow to make candles of, yet by abundance of fish thereof it can afford oil for lamps."

Though lamps and "lamp yearm," or wicks, appear in many an early invoice, they were not extensively used. Betty lamps were the earliest form. Therefore a Betty lamp must be the foundation of a lamp collection.

The Betty lamp was a shallow receptacle, usually of pewter, iron or brass, circular or oval in shape, and occasionally triangular, and about two or three inches in diameter, with a projecting nose an inch or two long.

When in use the lamp was filled with tallow or grease, and a wick or piece of twisted rag was placed so that the lighted end could hang on the nose. I have seen one which had a hook and chain by which to hang it up, and a handle hook attached with which to clean out the grease. These lamps were called "Bettys," "Rials," or "Cruiseys." A Phoebe lamp resembles a Betty lamp, but has a shallow cup underneath to catch the dripping grease.

After the rush light the colonists became adepts in dipping wicks made of loosely twisted cotton yarn into pots of hot tallow. A yarn was cut into the required lengths and fastened by the upper loops on sticks. These sticks were arranged gridiron fashion across two beams, whose ends rested on carpenter's horses.

Each stick held several lengths of candle-wicks, which were dipped into the great iron pot of melted tallow. After each dipping the sticks were placed across the beams for the candles to cool. These dippings were repeated many times until the candles were the required thickness.

This grease not being considered good enough for "parlor or best room" use, the colonist soon came to know and appreciate a wax obtained from the fragrant barberry. Robert Beverly, in 1706 thus describes it:

"A pale brittle wax, of a curious green color, which by refining becomes almost transparent. Of this they make candles, which are never greasy to the touch, nor melt with lying in the hottest weather, neither does the snuff of these ever offend the smell, like that of a tallow candle, but instead of being disagreeable, if an accident puts a candle out, it yields a pleasant fragrancy to all that are in the room; in so much that nice people often put them out on purpose to have the incense of the expiring snuff."

This barberry wax was a standard farm production wherever barberries grew, and was advertised in New England papers even until late in the century.

To be strictly up to date, with the earliest candlestick barberry wax should be used. The tourist in the neighborhood of Plymouth Rock will find to-day many old women descendants of the Pilgrims earning their scanty spending money by making "barberry taller." Cakes and candles of the wax, made precisely after the method of the earliest settlers, can be bought for little money, and the spicy perfume of the "barberry candle" will add more prestige to your old pewter candlestick.

Growth of the whaling trade and the consequent use of spermaceti, of course, increased the facilities and the possibilities for house illumination. One can readily imagine that the question of lighting their dwellings was a very serious one for the colonists, and in 1686 Governor Andros petitioned for a commission for a voyage after "sperma-centi whales;" but not till the middle of the following century did spermaceti become of common enough use to bring forth such notices as this, in the Boston Independent Advertiser, of January, 1749:

"Sperma-Ceti Candles, exceeding all others for Beauty, Sweetness of Scent when Extinguished, Duration being More than Double with Tallow Candles of Equal Size, Dimensions of Flame near 4 Times More, Emitting a Soft, Easy, Expanding Light, bringing the object close to the Sight, rather than causing the Eye to trace after them, as all Tallow Candles do from a Constant Dimness which they produce. One of these Candles serves the use and purpose of 2 Tallow Candles, and upon the Whole are much pleasanter and cheaper."

These candles were placed in candle beams—rude chandeliers of crossed sticks of wood on strips of metal with sockets, in sliding stands, in sconces, which were also called "prongs" or "candle arms." The latter appeared in the inventories of all genteel folks, and decorated the walls of all genteel parlors.

Candlesticks and snuffers were found in every house. The snuffers were called by various names, the word "snit" or "snite" being the most curious. It is from the Old English "snyten," to blow out, and was originally a verb—to snite the candle, or put it out. In the inventory of property of John Gager, of Norwich, in 1703, appears "one snite."

Snuffer boats or slices were snuffer trays. Another curious illuminating appurtenance was called a save all, or candle wedge. It was a little frame of rings or cups with pins, by which our frugal ancestors held up the last dying bit of burning candle.

SECRET OF GOOD AUTHORSHIP.

Mrs. Burton Harrison Shows How a Woman Must Write to Succeed.

Mrs. Burton Harrison has said in Demorest's Monthly Magazine that to achieve success in any undertaking a woman must travel exactly the same road toward it that a man would take. She believes woman may observe in her progress certain details of the roadway that would not be noticed by men, yet that path is practically the same.

Mrs. Harrison exhorts the young writer to beware of the tendency to write morbid stories, and says that the best way "to keep the morbid element out of the work is to cultivate a bright and buoyant spirit," not a frivolous style, but essentially cheerful. She also deprecates the attempts to portray any kind of life which is not known from real experience, and shows how the atmosphere of truth should pervade the simplest tale or narrative.

She declares her belief in moods, and says the best work can be done when the so-called inspiration moves one. Yet she also says that a systematic manner of writing, regular and not too long hours, are necessary. Three or four hours a day she considers enough for one continuous effort, but advises the keeping of a notebook in which impressions may be registered for future use.

Courage, patience and good temper are to be cultivated. A rejected manuscript should be kept going, for somewhere it will be wanted. Yet, if repeated refusals bring discouragement, she advises laying the article away for six months, and then revising it.

As a final injunction, she implores women not to fancy they can acquire any lasting or desirable fame by the writing of erotic tales, and reminds her readers that "in literature as in life cleanliness and purity are the qualities that make for success."

Stud Sets.

There is something very new for the smart fall shirt waist. It is a set of chained studs—studs connected by a frail gold chain. They are very similar to the wee gold buttons—chained—used for fastening a baby's dress prettily. Amethyst studs are wonderfully dainty, done in this way, and so are turquoises, mounted in gold. Pink coral, which is being quite a little worn at present, is entirely lovely. The set consists of any number of studs, from three to six, usually four. The cuff buttons worn with them must, of course, be of like material and make.

Nineteen-Year-Old Lawyer.

Now that women are admitted to the law schools and to practice at the bar on equal terms with the men, there are many young women who have become known through their work in this line. Among these is Miss Marie Hanus, of Chicago, who has been admitted to the bar and has pleaded on behalf of numerous clients before justices. Being only 19 years of age, Miss Hanus must wait until she is 21 before she can practice in the higher courts.

SILK PETTICOATS.

They Are an Absolute Necessity to Women and Are Elaborate and Costly.

The rustle of silk petticoats is very soothing to feminine ears. Indeed, there is a fascination about their swish, swish and frou-frou that charms even the most case-hardened hater of the petticoated sisterhood. Their very sound imparts an element of completeness to woman's toilette. The time was when the silk petticoat was considered a luxury; now it is an absolute necessity, and a very expensive one, too. A plain skirt decorated with one or perhaps two flounces with corded or punk edges is a thing of the past, for the modern model is elaborate and perfect as to cut and fit.

Prevailing styles in dress skirts always influence the fashion in petticoats directly, according to the New York Sun, and now that skirts are made to cling in eel-like fashion to the knees and to flare out most extravagantly from there down, petticoats are cut on the same plan. The latest fit with absolute smoothnes at the top and are devoid of gathers or pleats in the back. This necessitates having the opening on one side or well toward the front. All the gores are shaped, and that in front is marvelously narrow. An extra graduated flounce, higher in the back and devoid of fullness, is attached to give the desired flare, and also to add fluffiness about the feet, for the hem of this flounce is generally trimmed on top and underneath with a tiny full ruffle or rose ruching.

Plain glace in all the beautiful new shades has about ousted changeable taffeta for full dress wear. In fact, the latter is considered quite out of date, except in some new and very delicate shades that can only be obtained by blending two tones. Even in these white is usually the foundation. Plaid and striped silks and those in broken checks are made into handsome skirts to be worn with plain tailor-made gowns, but are considered bad form with elaborate cloth or silk dresses. These fancy skirts are brilliant in coloring, vivid green and purple, magenta and violet, and scarlet and yellow being some of the combinations noted.

In the plain glace silks many beautiful shades of coral, rich lavender, purple and bright green are taking the lead. An exquisite petticoat of coral silk has a circular-shaped flounce running up in the back. This is covered with three full ruffles of silk, embellished with vertical tucking in groups of seven, and edged with gray and black lace applique.

Smocking in Vandyke points is introduced on many of the deep accordion-pleated ruffles so much in fashion. Hardly a full-dress petticoat model is to be found that does not call for lace motifs, put on separately or garland fashion, or for lace insertions which are often set in on the foundation, bayadere style, down to the point of attaching the flounce. A very elaborate design calls for three-pointed pleated flounces which fall a little over one another. Each flounce is edged with a tiny pinked rose ruching, and this also outlines the attached flounce. Gathered flounces are frequently made more fanciful by means of cross tucks.

Glace petticoats for evening wear are generally trimmed with folds and festoons of chiffon or else with a great deal of lace. White and delicate pinks, blues and yellows are best for full-dress wear, though by all means one must be guided by the color of the gown worn. Elaborateness and extravagance are the chief characteristics of all silk skirts.

TAKING NO CHANCES.

A Little Love Story With an Up-to-Date Denouement—Didn't Let Her Friend Get Scooped.

Softly the sun had sunk to rest in a blaze of golden glory. All was still. The zephyr that through the vine leaves crept was the sign of time as it dreamlessly slept. From far beyond the distant hill came faintly the note of the whippoorwill. Like fitful showers of living meteors the fireflies flashed through the air, and the fragrance from countless flowers stole gratefully over the senses, nature's spontaneous incense at the shrine of the departed god of day. Softly stole the arm of the young man around the slender waist of the young maiden.

"Penelope," he whispered, "I love you!"

A deep-drawn, quivering breath was her only response.

"Penelope," he repeated, "I love you."

"Ferdinand," tremblingly she asked, "do you know what you are saying?"

"Aye, my queen, he responded, "I love you."

"How often have you whispered the same words in the ears of other——

"Never!" impetuously spoke the youth.

"How do I know that this is not a passing fancy, the mere whim of an idle moment, an impulse that will pass away with the occasion that inspired it?"

"Penelope," he persisted, tightening the clasp of his arm about the slender waist, "will you marry me?"

"Ferdinand," she replied in faltering accents that thrilled through his whole being, "I will!" Her head sank upon his shoulder. Their lips met.

Then softly, gently, she disengaged herself, rose to her feet, and moved toward the door leading into the back parlor.

"What is it, dear," asked young Ferdinand. "Where are you going?"

"I am going," she answered briskly, "to the telephone to call up Lucy Blewbooke, the society editor of the Daily Bread. Lucy is my dearest friend. You don't suppose I'm going to let her get scooped on the news of the engagement, do you?"

AMERICAN GIRL AS QUEEN.

Why Extravagance Is Necessary in the Indian Court in Calcutta.

When Mrs. Curzon goes to reign in the court of Calcutta next December she will take with her only a half dozen servants from her English home. For the most part therefore, she will be dependent upon Indian servants, who understand the ways of India as only natives of India can.

The magnificent palace in Calcutta, with its adjoining houses and ample grounds, is called a "compound," which means that all the members and attaches, including all the buildings and animals, are one family.

The salary paid by Queen Victoria to the viceroy of India is one of the largest paid to any of her subjects, and this is for the reason that the Indian people, who are half savage and wholly Oriental, judge wealth and power by the display made of it. Consequently the etiquette of India compels the viceroy and vicerine to hold frequent receptions of magnificent splendor.

At the close of these receptions a feast is sumptuously spread upon a long table, and the viceroy and vicerine preside as host and hostess. It is claimed that Mrs. Curzon will not be unequal to the dignity and splendor necessitated by these formal occasions.

AUCTIONS AT HOME.

Daughters of a Western Millionaire Sell Their Clothing to Each Other.

"In a family of my town," said a Western woman to a New York friend, "there is a little custom which is often amusing, and which is, I think, quite original. The father is a millionaire and, unlike many rich fathers, he leaves his checks blank when he signs them, and never asks any questions. One result of this sometimes is thoughtless expenditure. But when one makes a purchase which she afterwards regrets, instead of returning it, as most women do, an auction is held in the household and the article is sold to the highest bidder. The auctioneer is the original purchaser.

"Sometimes the auction is very amusing, and the manner of the sale shows a woman's cunning. When I was there last a dress which cost $300 was knocked down to one of the sisters for $15. There were no other bidders. The auctioneer was slightly disappointed, but she didn't know that the purchaser had entered into an agreement with her other sisters not to bid against them on other articles if they wouldn't bid against her on this dress."

Mark Twain's Wedding Pun.

When Mr. and Mrs. Clemens were on their wedding tour he wrote to a Buffalo friend to secure board for them. This friend met them at the station on their return, and assured them that they would find their boarding house satisfactory. On reaching there they were welcomed by the bride's parents, who asked them to accept the house as a wedding gift. Almost overcome by the surprise, Mark took his wife's hand, and stepping up to her parents simply said: "Happy twain."

Dinner Napkins.

Dinner napkins are seldom less than three-quarters of a yard square. The initials upon them are two inches high. There may be but one initial—the letter of the last name, or all the initials of the hostess. The letters are worked in white embroidery cotton, and are placed so that they are uppermost when the napkin is folded, either in the center, to one side or in the corner.

LOVELY NOTE PAPER.

Pale Wedgwood Blue With Border in White—Circular Monograms.

The woman who likes to keep abreast of the times, even in the little accessories of social life, looks into the subject of stationery at least once or twice in the year.

These autumn mornings are propitious for overhauling desk drawers and restocking them smartly—for the shops have gotten in their autumn showing by this time, and there is no danger of making a false selection, says the Philadelphia Press.

Tinted papers are now coming into favor. Not those intense colors which scorch the eyes and on which ink is lost. But pretty shades of blue, lavender, sage green, pearl gray, etc. A charming choice in these tints is a pale blue paper with border of white. The border is not more than an eighth of an inch wide. And until you have seen it you can't realize the whole daintiness of the effect. The little circular monogram is placed in the upper left hand corner of the sheet.

The envelope which fitted this sheet was built to go right to a woman's heart. It is oblong in shape—like a billet doux or a valentine. The flap is especially long and broad, covering almost the entire surface of the reverse side. The envelope is outlined, of course, with the narrow edge of white.

Circular monograms in well-chosen combinations are still first favorites. Another chic is to have your address in small neat type in the upper left hand corner or at the head of the sheet.

Carte de visite note paper in pretty tints is lovely for sending an acceptance or a regret when only a half dozen words are needed.

Something very new for the woman who loves novelties is Wedgwood paper, intended for wedding invitations, small note size, with place cards to match. Across the top of each outer sheet runs a Wedgwood frieze copied from that lovely ware.

On the flaps of the envelopes is a group of cupids, while on the left hand corner of the narrow cards is a similar group. The price of the cards is 60 cents per dozen, while the paper and envelopes are 98 cents per quire.

HELPED THEIR HUSBANDS.

Wives of Famous Men Who Were Positive Factors in Their Success.

Charles Darwin was so weak in health that, but for the wife and children who saved him from trouble and gave him the leisure of a peaceful home, he would probably never have made his great discoveries.

Edmund Burke's political career was immensely aided by his wife, who undertook the management of his private affairs, so as to leave him free for public duties. Their marriage was an ideal one, and Burke often declared that for him all the cares of life vanished directly he stepped over his own threshold.

Lord Beaconsfield married for money, but, though his wife was fifteen years older than himself, the union, which lasted thirty years, was a very happy one. She was his confidant, adviser and helpmeet, and the hours he spent with her in retirement were the happiest of his life. Probably the greatest joy he ever had was when he was able to decorate her with a peerage. In the dedication to her of "Sybil" he affectionately and gratefully describes her as "the most severe of critics, but a perfect wife."

The wife of the well known geologist, Dean Buckland, was not only an admirable housewife and mother, but a first-rate help to him in his scientific work. Writing of her, her son says: "My mother sat up night after night for weeks and months consecutively, writing to my father's dictation, and this often till the sun's rays, shining through the shutters at early morn, warned the husband to cease from thinking and the wife to rest her weary hand. Not only with her pen did she render material assistance, but her natural talent in the use of her pencil enabled her to give accurate illustrations and finished drawings. She was also particularly clever and neat in mending broken fossils."

Her Faith in Man.

All I ask for the trousered sex in return for my appreciation of them is that they try to live up to my faith in them, says Frances Evans in the October Ladies' Home Journal. In all the world there is no question so vital or absorbing to the human mind as the relation of the sexes to each other, simply because men and women are absolutely dependent upon one another for comfort, happiness and progress. It is amazing to realize at how many points in the course of one day a human being is touched and influenced by other human beings.

In one sense we do make our own lives, but generally speaking human influence gives them shape. When a man starts out to business in the morning the expression on the face of the first person he speaks to is apt to make the day cheerful or the reverse for him.

Can You Pronounce It?

The Flemish name of a trolley car is nelpardelooszondersporwegvapeurijluig.

NICKEL-IN-SLOT SERVANTS.

A New English System That Threatens to Revolutionize the Service.

The existence of the Ancient and Honorable Order of Slaveys and Gentlemen's Gentlemen is threatened. The safety and value of British "help" are shaken at their foundation and the New York Herald says the danger may extend to the menials of America. Some enterprising subjects of the queen—"slick" is the adjective we would employ to best describe them—have embarked on an undertaking which threatens to revolutionize the English system of service. The Domestic Aiders is the title of the organization, and the name certainly fits it like the varnish on a picture frame. A nickel in the slot servant is the epitome of the society's purpose.

All the vassals in the employ of the Domestic Aiders are uniformed, and they may be found at various stations. Suppose your brasswork on the outside of the house needs burnishing. The Aiders will supply you with a man who will polish up the handle of the big front door, and polish it up right cheerfully. All this will cost a cent. For 3 cents a day the English householder may have his steps cleaned, and if there is an area to his residence, that will be put in neat order for an additional 3 cents. It costs 3 cents to have the dust and dirt removed from a window and the pane polished inside and out. The consideration for cleaning the sills is an extra cent. Stairs, blinds, carpet rods and fireplace will receive careful attention, each article being considered according to a regular and carefully arranged schedule of rate. Clothing will be mended and laundry restored to its original purity.

The system is calling forth the most vigorous protests from the man servants and their donahs. The possibilities are illimitable. If the system spreads to the United States it would not be astonishing to find in time a schedule including service of an attendant on convivial gentlemen at say, 25 cents an hour, and a real swell, dress suited escort for unattractive but moneyed maidens at the theater, along Fifth avenue and at other places, which would necessarily cost the patron something like a cent a minute.

GINGER PEARS.

A Detailed and Perfectly Reliable Recipe for a Toothsome Dainty.

To prepare ginger pears, select firm, ripe fruit Bartlett pears are preferable, but a less expensive kind may be used for the purpose. Peel, divide in halves, core and remove the stem and flower end of as many pears as are selected. Drop them into cold water to every 2 pounds of sugar, 2 vinegar to every quart of water used. This will prevent them from turning dark. Make a thick syrup, allowing one pint of clear, cold water to every pound of sugar, two ounces of green ginger root, scraped, and the juice of half a lemon. Put the sugar and water over the fire to heat, and as soon as the sugar is melted stir in the crushed shell and partly beaten white of one egg. Allow the syrup to come to the boiling point, but stir it often. As soon as it boils cover the kettle and set it back where the syrup will continue to boil slowly.

At the end of three-quarters of an hour remove the cover and skim off the thick white scum which covers the syrup. Put the slices of ginger and the lemon juice into the syrup and let the ginger cook until it is perfectly clear and tender. Cut into thin bits about one-half of the peel of a lemon and boil separately; then add to the syrup.

Cook the pears in this until they are tender, cooking a few at a time. When they are ready pour the syrup over them. There will be enough to cover them if three-quarters of a pound of sugar is allowed to every pound of pears. If there is too much syrup boil it down until it is thicker.

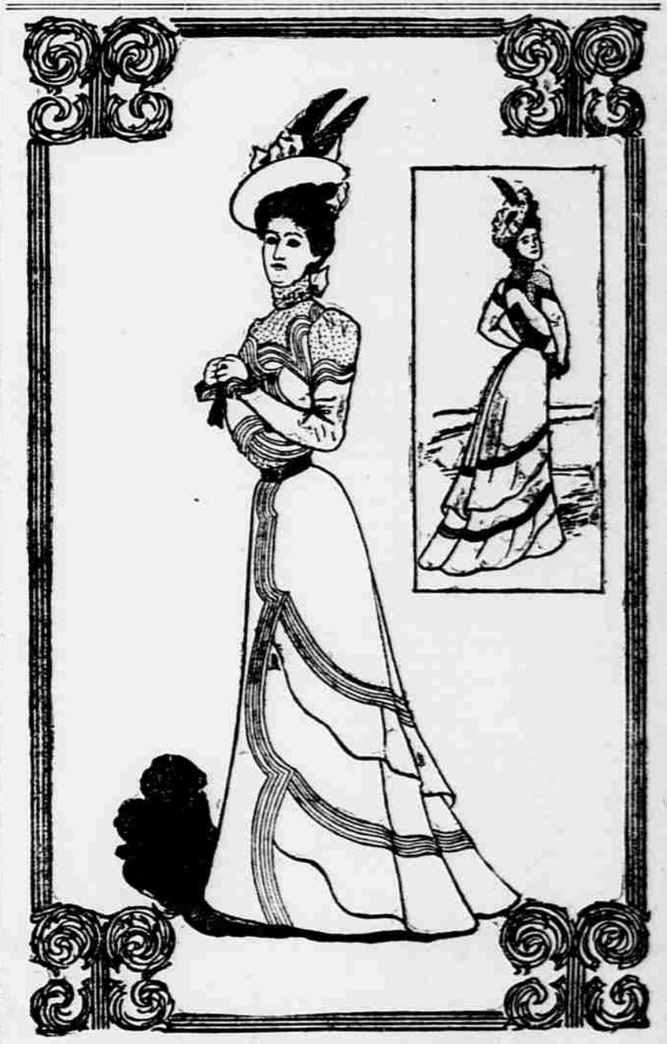
WOMANS PAGE

Lace Table Covers.

The present fancy for the use of lace mats upon polished tables has caused a demand for whole covers of this delicate and beautiful material. A lady who chanced to have a number of the lace squares, formerly sold in various sizes for tidies, mats and other purposes, made a very handsome cover by simply sewing them together in rows, and then adding a border of the same kind of lace, about two and one-half inches wide, put straight along the sides and slightly full at the corners. The squares were four inches wide, put straight along the four sides and slightly full at the corners. The squares were four inches. Lined with pink, and a cut glass vase holding long-stemmed pink roses upon it, the table it covered attracted many eyes.

Another cover of squares of Cluny lace had a band of linen two inches wide separating center and border.

A third showed squares of lace alternating with squares of sheer linen cambric hemstitched of the same size. This also had a band of the plain material separating the center from the lace edge, which matched the squares.



GOWN WITH CIRCULAR FLOUNCES FROM HARPER'S BAZAR

A French model carried out in tones of marquise brown illustrates the tendency of trimming in lines. Rows of rolled folds of the broadcloth of which the gown is made follow the outline of the pointed panel of the skirt and the circular flounces, as well as of the sleeve and jacket. The latter is odd and pretty—a fancy bolero which fastens diagonally across the bust with three embroidered velvet buttons. It slopes away from the front, disclosing above the brown velvet belt an under blouse of brown and white polka-dotted taffeta. The sleeve, ending with a curve over the hand, is trimmed around the upper part with the same silk and bordered with folds. The crushed silk stock has a high square wing behind. The ruffles on the skirt extend around the back, drooping towards the train, thus accentuating the length of the back breadth. These ruffles encircle the back and sides, then turn up each side of the front to the first point of the panel, with just fullness enough to allow them to round the corners nicely, yet with not much ripple. The skirt is unlined from the waistline to the first ruffle, the panel and lower part having the usual lining. The top of the back fastens smoothly, with neither pleat nor shirrings, under narrow straps, or with a row of small buttons and buttonholes the length of the placket, or again with a double row of buttons laced across with tiny loop cords. The skirt is of circular cut, the width at the bottom being a little over four yards. The proper cut of the gown can be obtained only by the use of the cut paper patterns furnished by Harper's Bazar, where the gown appears.

The hat of pale brown felt is rolled upward at the side, and trimmed with two Mercury wings passing from behind puffs of a lighter toned mirair velvet. A brown velvet rosette is under the brim next the hair.

Quantity of material for gown—six and one-half yards of broadcloth; one and one-quarter yards of taffeta for blouse.

A Convent Garden.

All in the convent garden,
The deep-leaved roses blow,
And pure and fair beside them there
The tall, white lilies grow,
Like those sweet saints of God who stand
And praise him, row on row.

All in the convent garden,
In blown white apple bloom,
With sudden light and shade bedight
And whispers of perfume,
And herein walk the soft-voiced nuns,
In the quiet afternoon.

All in the convent garden,
One sits with musing eyes,
Upon her knee her rosary
In half-clasped fingers lies,
And the sweet nuns whisper, "Sure she walks
With saints in Paradise."

All in the convent garden,
Her eyes know none of these,
But a barren strand in an alien land,
Blown foam and sodden trees,
And a little nameless grave that lies
Unsheltered from the seas. —Town Topics.

When the cool days come they bring the desire to save as much of the summer as possible by the creating of a winter garden. Cuttings for winter blooms potted late in July or early in August are well rooted by October, and ready to go into the winter garden when the cold nights come. But do not bring them in too soon; they should first be placed on the piazza—southern exposure, if possible—and put out in warm autumn rains, not being taken in the house before November.

Plants, like people, do not thrive with wholesome viger when they cease to breathe the outer air, and in the house need fresh air constantly. A direct draught of cool air should not blow upon the winter garden. Lower the windows a little at the top, and be sure the room is well filled with hot air while the fresh, cold air is rushing in. A sudden chill will give a serious setback to growth and bloom.

Probably more mistakes are made in watering window plants than in any other part of their culture. Do not keep the saucers filled with water; it has a tendency to sour the roots. Do not wet a little; even if the top of the earth looks damp after a sprinkling the roots may be very dry. Water freely, until the moisture oozes out of the bottom of the pot, then you can be sure the roots are wet, and the little water left in the saucer after a good top wetting will soon be sucked up.

Sponge or syringe the foliage. A brass syringe or rubber atomizer, such as florists use, is best. The leaves thoroughly sprinkled daily with the atomizer will be free from insects. Carefully remove the dead leaves and branches, and stir the earth occasionally about the roots, to prevent its packing, which would keep the water from permeating the soil.

Plants will not thrive if the air of the room is too dry; they dislike furnace heat and gas. If the air of the room is unusually dry and hot, sprinkle the plants twice a day. A tablespoonful of household ammonia in the watering pot twice a week is an excellent strengthener, and will make plants luxuriant in foliage and bloom.

Plants are much like human beings; they often need a judicious letting alone. After they have had their drink and shower bath give them plenty of sunshine and fresh air, and leave them to work out their own salvation. Fussing too much over plants hinders their full development. The amount of heat required for plants is about the same as for human beings, 65 or 70 degrees in the daytime and 50 or 60 degrees at night.

In taking up garden plants for winter blooming, cut back one-half. Fill the bottom of the pots with small stones before putting in the soil, to make the drainage good. Good rich garden soil, leaf mold from the woods or potting soil from a greenhouse (where it can always be purchased) is all you need for your plants, with admixtures of sand, if a particular plant requires it.

When repotting plants, use same soil as above. In repotting do not put plants in larger pots unless their root growth requires it. This can be ascertained by turning the plant out in the hand. Geraniums seldom need larger pots, because their root growth is small. Fuchsias, whose rooting is large, usually need a larger pot.

Repot plants in the autumn or late summer to insure good winter blooms. Geranium cuttings potted in July or early in August will bloom in November. They should be put in small pots, five inch size, as they will not bloom until the pot is filled with roots, and, their root growth being small, they require little room. They like tin cans best. Pint tin vegetable cans, with holes punctured in the lower part for drainage, are excellent, as the tin holds the moisture longer than the red clay pots.

Heliotrope—usually very difficult to raise—is well started in a bottle of water. When the bottle is filled with roots put in soil using one-third sand. If given plenty of sun and water the heliotrope will richly reward the careful winter gardener by filling the air with its fragrance.

Abutilon demands plenty of root room, as it does not flower until it becomes a good sized plant. Then it is a great addition, with its fine growth and bloom, to the winter greenery. Petunias need small pots and are better satisfied if you forget to water them occasionally.

Sweet alyssum and candytuft are good winter bloomers, and the morning-glory will cover south windows with a wealth of beautiful blooms. The always lovely marguerite is one of the best and most showy plants in the garden. Castor beans planted in pots in the late summer will grow into dwarf castor bean plants, their beautifully shaped leaves forming fine ornamental foliage among the blooming plants. Lobelias are also good winter bloomers.

Of the bulbs, hyacinths, lilies-of-the-valley and tulips do well, all started in dark seclusion, to burst forth in the sunlight into flowers and fragrance. For ornamental vines in the house the English ivy is the best. It does not require much care, not being sensitive to cold, and therefore likes a shaded window. For hanging baskets no plant is prettier or more satisfactory than the oxalis. The beautiful oxalis plant, with its lovely rose-colored flowers and rich green leaves, is a very luxuriant grower. It must have a sandy soil, plenty of water and sun.

The delicate smilax vine will grow nicely over a north window in the winter garden, with ferns and begonias. Wood ferns potted in the autumn in the rich leaf mold which they grow, mixed with one-sixth finely sifted coal ashes, will thrive well through the winter months, if kept in a cool window and well watered. Under glass they will develop as well as in their native woodland, sending up delicate new fronds and growing in rank luxuriance. Velvety moss, with its attendant partridge and wintergreen berry vines, makes a charming bed for these woodland favorites, and will well repay the gardener for transplanting.

Inexpensive ferneries can be made of three large windowpanes fastened in a slight wooden framework, and placed over a zinc or tin box filled with ferns and wood moss.

In potting ferns for winter growing, put in the leaf mold with coal ashes, and fill the pot one-third full of charcoal for drainage; press the soil firmly about the roots and water well, also sprinkle often with the atomizer. The cool north window can be as full of growth and beauty as the south, with its glory of bloom and sunshine.

EVERYDAY NUISANCES.

Those Tactless Individuals Who Nearly Kill Their Dear, Defenseless Victims.

Talking of nuisances, there are few things more pathetic than the unconsciousness of the innocently tactless folk who manage, with the best of intentions, to make themselves maddening to their companions. This is done in a hundred different ways, all perfectly harmless. If you are the victim, you often have to acknowledge that the misery is your own fault; that your over-sensitive nerves and lack of allowance for difference of temperament are chiefly to blame—not the amiable individual who "rubs you up the wrong way." Take a journey, for instance, in the company of such a one, or have him to stay in the house, he will be perfectly happy, going serenely on his way in blessed ignorance that he is inflicting positive torture upon you. This "density" of perception is wonderfully developed in certain natures. Some amateurs who sing (or think they do) are examples of it. Short of being brutally unkind or rude—a thing which one could never be to so lovable creature—it is impossible to make this tactless friend of ours understand the effect of his continual presence, of his "little ways," of the very tone of his voice, and his tricks of speech. The only remedy is to "grin and bear it," with due precaution lest long self-repression should culminate in some movement of impatience, or some sharp speech which would undo all the fruit of one's hardly practiced patience, and inflict lasting and undeserved pain.

The Flaring Hat.

There is no doubt about it that during the next few weeks we shall remain faithful to the hat which is turned up abruptly in the front. It particularly commends itself to the English women from the fact that it is a sort of a compromise between the hat and the toque, and therefore ever in service in a windy climate. It is, besides, becoming to the majority. It is useful to the home milliner as enabling her to utilize the brims of larger hats.